

to a production of a Greek play, Reinhardt may be nearer the truth than might at first sight appear in his view that Aeschylus must be "modernized" in order to appeal to us. The mistake that he makes is in laying too much stress, almost exclusive stress, on this modernization. He adopts the first part of Blackie's thesis in endeavoring to make the modern playgoer feel what Aeschylus wanted to convey, but he neglects the second part of trying to convey the "feeling" of the impression of "being a Greek." The combination is difficult, perhaps impossible, but we ought at all events to be grateful to Reinhardt for having given so interesting and suggestive a demonstration of the one element in the combination.

Next to Moissi's powerful delineation of Orestes, Fräulein Eysold's single scene of the unhappy and doleful Cassandra calls for special mention. Her entrance, huddled together as she was in the front part of Agamemnon's triumphal chariot so that until Agamemnon stepped out of the car one had the impression of seeing a bundle of white drapery, was one of those startling effects of which Reinhardt is perhaps too fond and which are greatly gained, as in this instance, at the expense of dignity. The woful plaints of Cassandra went straight to one's heart and Fräulein Eysold was, moreover, the only one of the company, not even excepting Moissi, who conveyed the rhythm of the lines to her audience. The words fell like plaintive music from her lips and only occasionally did she in the endeavor to make herself heard strain her voice and get an unmusical shriek in return. An unnecessary strain with resultant piercing cries was the chief defect of those who took the other female parts, with the exception of Fräulein Helms, who as Athena pitched her voice at the right key with an unerring instinct and who looked the part of the goddess as well as she acted it, stately, dignified and impressive, splendidly robed, with a superb helmet and massive shield. She also carried conviction. When she spoke she was really the goddess, which cannot be said of Fräulein Feldhammer's Clytemnestra or of Fräulein Terwin's Electra, both of whom appeared to have exhausted their mental efforts in the single aim to be heard.

It is curious that Reinhardt should have overlooked this element in the training. Even Moissi spoke at times too loud, while Diegelmann as Agamemnon, an impressive figure as he stood in his chariot, fairly roared his greeting to Clytemnestra, who, to be sure, at the head of the flight of steps of the palace was several hundred feet away from her husband. The accents of the large hall are really excellent and many good effects were lost through the superfluous straining of most of the voices. In the scene, however, with Orestes, Fräulein Feldhammer left nothing to be desired, while as the "shade" of Clytemnestra in the third play she spoke her lines in a tone suitable to a disembodied spirit, but, oh, how an ancient Greek would have resented seeing the "shade" of Clytemnestra move across the stage with her head at an angle so as to convey the impression that it had been almost severed from the body by the force of Orestes' blow! A more gruesome ghost was never seen on a modern stage, but all these criticisms must not blind us to the great interest and also to the real merits of the performance taken as a whole. Nothing, for instance, could have been finer and more impressive than the trial scene in the "Eumenides," with Athena standing at the head of the flight of steps, the Areopagites, clothed in white, sitting to either side and Apollo, another splendid figure, standing behind the crushed and half-demented Orestes; the chorus of the Furies crouched on the steps, the chorus of the Elders in the orchestra and the populace on the outskirts. After the verdict was announced and Athena succeeded by her sweet pleading in assuaging the anger of the Furies, who resented the setting aside of the time-hallowed laws, a procession is formed with Athena at the head and as she, followed by the Areopagites, the chorus of the Elders and the Eumenides and the populace, passes through the orchestra and out by the main middle passage, the audience is held spellbound by the beautiful sight, the coloring of the costumes of the choruses and of the populace, illuminated by a trail of soft light that accompanies the procession, blending with the deep black background to form a panorama of entrancing beauty.

To be sure, there appears to be nothing in the original to justify the device of having Athena herself head the procession to conduct the Eumenides to their dark vaulted chambers "neath ground," and the slight might have appeared to an ancient Greek as smacking of an unwarranted familiarity toward the goddess, but if Prof. Blackie is right in his view that the Trilogy of Aeschylus is not a tragedy but a "lyric-dramatic spectacle," as he calls it, written for the edification and entertainment of the Athenian public on the occasion of a religious festival, then there is no good reason why Reinhardt should not heighten the effect by humanizing the goddess completely to an age to which she is merely a poetic figure or an impressive symbol. This question is one of limits: How far have we the right to go in the endeavor to translate an ancient masterpiece into the thoughts and emotions of the present day? Reinhardt's answer as given in the production of the Trilogy is: You may do anything which will recreate in the modern mind the ancient impression; and it must be confessed that to a large extent despite certain glaring defects he succeeded in doing so. He made you feel the tragedy of the situations, the pathos of the conflicts and the relentlessness of Fate, as conceived by the Greeks. He also gave you Aeschylus's conception of the religious phases involved in the Trilogy; and yet, and yet one went away with a puzzled mind. Was it Aeschylus or was it Reinhardt? Was it Greek or was it young Germany?

Just before the performance began two aeroplanes circled around the building. It is said that each contained a passenger bound for the performance. There you have the situation in a nutshell. You mount an aeroplane in order to see an old Greek play. "Les extrêmes se touchent"; to be sure, they do all the time, but one of the extremes is bound to suffer by the collision, and I much fear that in this case it was the spirit of ancient Greece that was crushed. For those to whom Greece appears as a hallowed tradition, to whom Greek culture is an embodiment of a great ideal and to whom Greek literature is an enduring inspiration, modernization carried to an extreme is necessarily painful and somewhat offensive. Yes, it was beautiful, it was artistic, it was impressive, it even had the flavor of Aeschylus and an "extract" of the Greek viewpoint, but the flavor was too mild and the extract too condensed. It was so very modern. Aye, the aeroplane is "there's the rub!" The ancient Greeks believed that only a god like Hermes could wing his way through space. The moderns have dethroned the gods and assumed the place for themselves. Reinhardt is the spirit of the aeroplane. Poor Reinhardt! At the moment that he gave the performance he caught a glimpse of the old gods. Poor man, he seemed uncomfortable in this modern garb. M. J.

## EAMES SECURELY MARRIED

SCOUTS REPORT THAT CHURCH IS INVESTIGATING.

Gogorza, Her Present Husband, Says That His First Marriage Was a City Hall Ceremony, Which Does Not Count With the Church—All Investigated Beforehand.

Emma Eames, the singer, and her second husband, Emilio de Gogorza, the operatic baritone, arrived yesterday by the French liner La Lorraine, declaring that the report that their marriage was being investigated by the Roman Catholic Church in France and might be annulled was inspired by malicious mischief makers. The pair read the published stories about the investigation as they came up from Quarantine and were ready to talk about them on the way. Mrs. Eames said:

"The Roman Catholic Church is a wonderful and serious organization and does not do things hastily. The question of our right to be married by a Catholic priest was settled long before we were married."

De Gogorza said there could be no doubt as to the right of Mrs. Eames to herself to remarry in the Catholic faith after her divorce from her first husband, Julian Story, the artist, as she had been received into the Church after the divorce. The issue, he said, really was based upon his own marriage, performed by Judge McAdam in the City Hall in this city. There was no church ceremony as demanded by the Catholic Church. His first wife, who was Elsa Neumann, sued him for divorce in 1908, naming Mrs. Eames as "psychic correspondent."

De Gogorza said that the priest who married him to Mrs. Eames knew that his previous marriage had been a civil one only. There could not have been a mistake, as he spent five months going through the necessary arrangements at Rome, so that the marriage would be sanctioned by the Church. The permission was granted in regular form. The report that it had cost much money to get permission to marry in the Catholic faith, De Gogorza and his wife said, was ridiculous. All that it had cost was ten francs for postage.

Mrs. Eames said that America had much to learn from France about marriage. Ill advised unions were less frequent in France than here, and what we needed more was legislation to prevent hasty marriages and less to regulate divorce.

Mrs. Eames and her husband will go to Camden to make phonograph records and then will start west, opening their season on October 2. They will come east early in December and sing "Otello" and "Tosca" in Boston and tour this part of the country.

## THE BIJOU THEATRE OPENING.

An Amusing Comedy by Harrison Rhodes Acted There.

"Modern Marriage" is the title of a new farce adapted by Harrison Rhodes from a German play of the same name which served last night to open the doors of the Bijou Theatre for the present season. The little play seems destined to enjoy a long life in New York.

No American farce of the season has been received with such sincere approval. It passed successfully through the supreme test of continuous laughter, and the evidences of enjoyment were, moreover, those of which the delighted spectators need never feel ashamed. So the farce has safety to its credit, the tribute of approval which is not likely to diminish on reflection subsequently. And that is the highest test by which any play created only for amusement, may be judged.

Mr. Rhodes had the advantage of working on a German original which, in the proverbial of its native tongue, possessed at least hands and feet. It was a recognizable dramatic quality. He embroidered its dialogue with Fitchian humor, succeeded in imparting to the adaptation some recognizable feeling of metropolitan life and showed how capable the young American dramatist may be when he is able to cover the bones and sinew of a dramatic creation with his own smart and witty verbal draperies.

The idea of "Modern Marriage" rests on a book of that title which proclaims the modern conception of matrimony as a game of both parties. The young woman to gain the liberal minded young man with whom he is in love a young attorney pretends to be the author of the work, which is in reality the creation of an old maid client. Not only does his sweet heart accept him proudly but he becomes the idol of her strong minded women friends.

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## OPERA BALLET THREATENED.

The Best of the Russians Will All Be Dancing Elsewhere.

Subscribers to the Metropolitan Opera House for this season are wondering why it is that they are not to be able to witness this season the famous Russian ballet company which includes Vaslav Nijinsky and Tamara Karsavina and has been for the past season the reigning success of London, just as two years ago it made a great success in Paris. The company is again dancing in London and it has been announced that neither Anna Pavlova nor Vaslav Nijinsky nor Tamara Karsavina will be seen at the Metropolitan Opera House in spite of positive announcements to that effect covering a period of about two years.

It has been settled that Anna Pavlova will not appear at the Metropolitan and the impresarios who have been announcing that Mikail Mordkin is to appear under their management have neglected to refer to Anna Pavlova, so there seems to have been an understanding for some time that she would not come here. She has taken a new dancing partner now in London and is appearing there with great success. One of her former managers is now over there trying to persuade her that she had better come back to the Metropolitan. If she does not her place will be taken by Julia Siedowa and Carlotta Ghezzler, who are said to be excellent dancers but not in the least in the same class with Mrs. Pavlova.

It was said at the Metropolitan Opera House that the contract with Vaslav Nijinsky had been cancelled because the managers considered his demands extortionate and that he refused to dance or have his principal artists dance except at certain times. It was the dancing of Nijinsky and Karsavina that made the financial success of the Covent Garden season last year. They appeared eighteen times. Theirs is a large organization consisting of numerous trained dancers and they were to repeat here the same programme they gave in London. There was a promise, moreover, that there would be this year appropriate scenery and costumes for the ballets.

"It seems a shame that the Metropolitan Opera House should not have the best of the dancers," one of the subscribers said yesterday, "and that the good ones should be handed over to outside managers for the sake of allowing them to exploit the troupe for their own profit. Anna Pavlova is the greatest of the women dancers. None now can equal her. In the same way Nijinsky is the greatest of men dancers. Karsavina is a character dancer and not in the same class with Pavlova. But there will be no single famous dancer at the Metropolitan next winter excepting Mordkin. It seems uncertain whether or not the managers can now persuade Pavlova to return. It is to be hoped that they will, so long as they have not kept the promise about the Nijinsky troupe."

The Russian dancers at the Metropolitan have always been the most eminent and on them the fame of Russian dancing in this country rests. So it will be different from their experience in former seasons if the audiences at the Metropolitan have to be entertained by a second class company.

## German Hospital Benefit.

The committee in charge of the annual theatrical performances for the benefit of the German Hospital is in a quandary. The Majestic Theatre, where the performances will be given under the auspices of the German Hospital Aid Society, has submitted a number of attractions to the committee, which will be required to come to a decision within a short time. The performances are scheduled to take place on October 30 and 31 and on November 1 and 2.

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Denomination.

Free Baptists are going into regular

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separate affairs and existence. The per-

manent mission funds of the Free Baptists

have just been transferred to the regular

Baptist home and foreign societies. Last

beginning next year appropriations to

Free Baptist work will be made by the

regular Baptists in the same manner as

to their own. The amount of the Free

denomination's permanent funds was

\$154,000.

There are about 80,000 Free Baptists,

mostly resident in New England, a few in

Pennsylvania and some in the Southwest.

Separation came about years ago on

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## French Lace Curtains

in new and desirable styles,

at \$5.50, 7.50, 8.50, 9.50

Actual Values from \$8.50 to 16.50

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A large purchase of very desirable

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will be afforded in the Government exhibit showing the convenient arrangement of the culinary departments on battleships, the methods of buying, preparing and serving foods in the army, the work of the United States meat inspection service, the Government market milk investigations, the United States commissary departments and what is being done in the work of protecting the housewife from food frauds and dishonest tradesmen generally.

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